



Painting by Nikita Solberg

Lynn Philharmonia No. 4

LYNN

Conservatory of Music

2018-2019 Season

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Philharmonia No. 4

Dr. Jon Robertson, conductor

Saturday, January 26 – 7:30 p.m.

Sunday, January 27 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Program

Academic Festival Overture, Op. 80

Johannes Brahms
(1833-1897)

Adagio for Strings

Samuel Barber
(1910-1981)

Phoenix for Horn and Orchestra

Allegro moderato

Andante

Allegro moderato

Anthony DiLorenzo
(b. 1967)

Gregory Miller, horn

INTERMISSION

Symphony No. 5 in C Minor, Op. 67

Allegro con brio

Andante con moto

Scherzo. Allegro

Allegro

Ludwig van Beethoven
(1770-1827)

A Message from the Dean

Welcome to the 2018-2019 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 26th anniversary of the Lynn Philharmonia and our 8th season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please enjoy a magnificent season of great music.

Jon Robertson
Dean

Artist Biographies



Dr. Jon Robertson

"Maestro Jon Robertson is a conductor who inspires confidence in a listener – his beat is utterly secure, his feeling for structure, unflinching his overall manner, no-nonsense elegance." Mark Swed, Los Angeles Times.

Maestro Jon Robertson enjoys a distinguished career as a pianist, conductor and academician. His career as a concert pianist began at age nine with his debut in Town Hall, New York. As a child prodigy and student of the renowned pianist and teacher Ethel Leginska, he continued to concertize throughout the United States, the Caribbean and Europe. Already established as a brilliant concert pianist, he was awarded full scholarship six consecutive years to the Juilliard School, where he earned his B.M., M.S. and D.M.A. degrees in piano performance as a student of Beveridge Webster. Although his degrees were in piano performance, he also studied choral conducting with Abraham Kaplan and orchestral conducting with Richard Pittman of the New England Conservatory of Music.

After completing a master's degree at the Juilliard School, he was appointed chair of the Department of Music at Oakwood University in Huntsville, Alabama. Among the many accomplishments realized during his tenure, the highlight was the tour of the college choir and Huntsville Symphony to Los Angeles, California, performing Verdi's Requiem to a rave review by the Los Angeles Times. In 1970, Robertson returned to the Juilliard as a Ford Foundation Scholar to complete his Doctorate of Musical Arts. At the conclusion of his degree, he once again performed with the Oakwood College choir and the American Symphony, performing Verdi's Requiem at Carnegie Hall to critical acclaim in the New York Times.

In 1972, Robertson became Chair of the Thayer Conservatory of Music at Atlantic Union College, in Massachusetts, where he instituted the highly successful Thayer Preparatory Division. The Thayer Conservatory Orchestra tripled enrollment, renovated and

refurbished the historical Thayer Mansion, home of the Thayer Conservatory and led the New England Sinfonia on their successful national tour in 1975. He later traveled to Sweden and East Germany to become the first and only private student of Maestro Herbert Blomstedt, currently conductor and music director of the Gewandhaus Orchestra, Leipzig. After a well-received guest conducting appearance with the Kristiansand Symphony Orchestra in Norway, he was immediately engaged as conductor and music director in 1979 and served until 1987. Under his dynamic leadership, the orchestra enjoyed critical acclaim, along with consecutive sold-out seasons. While director of the symphony, he was also invited to conduct the National Norwegian Opera Company in six performances of La Boheme, as well as yearly productions with the Kristiansand Opera Company.

First appearing in Redlands, California, as guest conductor in the spring of 1982, Maestro Robertson became the conductor and music director of the Redlands Symphony. During his tenure, ticket sales have increased to capacity houses. Also, the Redlands Symphony has enjoyed the distinction of receiving the highest ranking possible from the California Arts Council, as well as top ranking with the National Endowment for the Arts.

As guest conductor, Maestro Robertson has conducted orchestras nationally and internationally, including: the San Francisco Symphony at Stern Grove, later returning for their subscription series in Davies Hall American Symphony, New York Fairbanks Symphony, Fairbanks, Alaska Long Beach Symphony, Long Beach, California Oakland East Bay Symphony, Oakland, California Walla Walla Symphony Orchestra, Walla, Walla, Washington Gavel Symphony Orchestra, Gavel, Sweden Trondheim Symphony Orchestra, Trondheim, Norway and the Beijing Central Philharmonic, China. He is a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. Maestro Robertson has also conducted the Bratislava Chamber Orchestra, at the Pianofest Austria at Bad Aussee, Austria and most recently in Cape Town, South Africa and at the University of Stellenbosch International Festival.

From 1992-2004, Robertson served as Chair of the Department of Music at the University of California at Los Angeles (UCLA). During his tenure, the department gained national and international recognition, attracting world-renowned faculty and highly gifted students, thus creating a world class department of music. Robertson was recognized at the Presidents Recognition Dinner for being instrumental in raising more than two million dollars for scholarships, as well as the expansion of the Opera department and Music Theater through the Gluck Foundation and other donors.

Robertson also created the Music Outreach Program targeting inner city African-American and Latino students at designated high schools and junior high schools. On a weekly basis, music students from UCLA gave private lessons to students who were enrolled in music programs at selected inner city schools in Los Angeles. Funding for this program was raised through interested donors, therefore this exceptional program was created at no cost to the institution.

Furthermore, following the reception of a grant from the Toyota Foundation, these students were also tutored in math and reading in preparation for the SAT exams. In order to complement the work accomplished at their respective schools, students were bused to UCLA for practice SAT tests. Thanks to the Music Outreach Program, a number of students were admitted to UCLA, and 98 percent of the students in the program went on to colleges in the United States. As a result of this program's success, Robertson was the recipient of the President' Award for Outreach Programs.

Adding to the numerous awards received throughout his illustrious career, Robertson was recently the recipient of an Honorary Doctorate of Humane Letters from Loma Linda University, California for the cultural development of the Greater Inland Empire of San Bernardino, California.

Presently, Robertson is the dean of the Lynn University Conservatory of Music in Boca Raton, Florida (formerly The Harid Conservatory). Under his visionary leadership, the conservatory has joined the ranks of major conservatories and institutions of music, boasting a world-renowned faculty of performers and scholars. The conservatory is both highly selective and international, accepting students from fourteen foreign countries. With an intentional enrollment of just under 100 students, only the most talented applicants are accepted and mentored by the extraordinary faculty.

Robertson enjoys writing, the study of Theology, and is sought after as a consultant, lecturer, and motivational speaker.



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Gregory Miller

Equally at home as a soloist, teacher, chamber musician and symphonic horn player, Gregory Miller is fast becoming one of the most accomplished horn players of his generation. After five seasons with the internationally acclaimed Empire Brass, Miller has performed in nearly every major concert hall in the world, including Carnegie Hall, the John F. Kennedy Center for the Performing Arts, Tokyo Opera City, the Mozarteum, Petronas Towers, the Barbican and Suntory Hall.

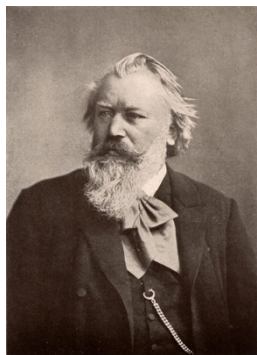
His solo career includes appearances with the Orquesta Sinfonia Nacional, San Jose, Costa Rica the Daegu City

Symphony Orchestra, Daegu, South Korea and the U.S. Navy Band of Washington, DC. His recordings with Empire Brass, which include *Class Brass: Firedance* and *The Glory of Gabrieli*, can be heard exclusively on the Telarc Label. In 2003, Miller released his solo debut recording entitled *From Bach to Bernstein: Romantic Music for Horn and Piano* on the MSR Label.

Miller's orchestral experience includes principal positions with the New World Symphony under Michael Tilson Thomas and the Honolulu Symphony Orchestra. He has also performed with the Pittsburgh, Jacksonville, National, Baltimore Symphony Orchestras and the Florida Philharmonic. Miller, a founding member of the New World Brass Quintet, recorded the Ingolf Dahl *Music for Brass Instruments* on the Argo Decca Label. He is a clinician for Conn-Selmer Musical Instruments and performs exclusively on the CONN 8 D.

Active as a recitalist and clinician, Miller currently serves on the faculties of the National Orchestral Institute at the University of Maryland and the Las Vegas Music Festival at the University of Nevada at Las Vegas. He has served on the faculties of the Bowdoin Summer Festival and the Trombones de Costa Rica International Brass Festival. In 1999, he was appointed an International Principal at the Pacific Music Festival of Sapporo, Japan. Miller also performs annually at the Festival de Musique de St. Barthelemy, the Monadnock Music Festival of New Hampshire and with the Palm Beach Opera Orchestra. A native of Youngstown, Ohio, Miller received his BM in Performance from the Oberlin College Conservatory of Music where he studied with Robert Fries, former co-principal horn of the Philadelphia Orchestra. Miller makes his home in Silver Spring, Maryland and Boca Raton, Florida with his wife, violinist Laura Hilgeman, and their six children.

Program Notes



Johannes Brahms

Notes by Tsukasa Cherkaoui

Who Is Johannes Brahms?

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

A German composer, Johannes Brahms' works were influenced by the compositional styles of Beethoven and Schubert. Despite his family's financial challenges, Brahms received a quality education and took piano, cello and horn lessons from an early age. He also became an avid reader, borrowing and purchasing

books that spanned numerous genres, including as poetry, history, art and philosophy. His book collection, currently preserved in the Gesellschaft der Musikfreunde, evinces his love of learning. Later in life, Brahms became a passionate collector of manuscripts, musical autographs and rare editions. His collections included European folksongs, Domenico Scarlatti's sonatas, more than 60 sheets of Beethoven's sketches, and Schubert songs. Brahms not only had historical interests but also studied these artifacts, which were reflected in his music.

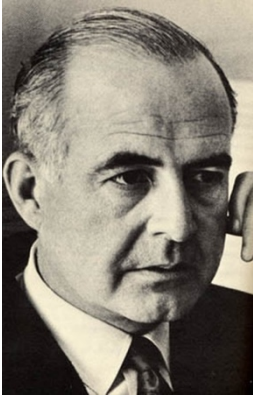
When Brahms visited Göttingen in 1853, he met Joseph Joachim. The encounter led to a lifelong friendship. Brahms spent several months in Joachim's lodging. He and Joachim developed nicknames for one another, played music together, and discussed art and philosophy. Brahms even experienced the undergraduate life because Joachim was attending university. His stay in Göttingen had a great influence; of it, Brahms later wrote to Joachim that "[it] established me in the life of an artist." Joachim recognized Brahms' talent and introduced him to other prominent musicians. Among them were Robert and Clara Schumann. Schumann was impressed with Brahms' music, and his praise helped Brahms' career as a composer. Through Schumann, Brahms published his first four opuses from Breitkopf & Härtel.

Brahms has had a profound influence in the classical music world. The critical reception of his music was diverse. He was praised by Schumann but also was disapproved of by the Lisztians and Wagnerites. Brahms was often compared to Beethoven, but dismissed as never being able to be as good as Beethoven. Despite the criticism, Brahms' music is still popular and performed today.

Interesting Facts About the Overture

- *Academic Festival Overture* was written for the occasion of Brahms receiving an honorary doctorate from the University of Breslau. The work was composed in 1880 and premiered on January 4, 1881.
- Brahms did not feel particularly reverential for being conferred with the honorary doctoral degree. He thought a thank you card would be sufficient to show his gratitude; however, his friend, Bernard Scholtz, explained that the university would expect the acknowledgment in musical form. When he completed this work, Brahms jokingly referred to it as "a merry potpourri of student songs à la Suppé," referring to Suppé's overture, *Flotte Bursche*, which includes several student songs. Brahms integrated four traditional German students' songs, reminiscing about his cordial life shared with Joseph Joachim in Göttingen. One

of the songs is “*Gaudeamus Igitur*” (tune printed below), and it appears toward the end of the music.



Samuel Barber

Notes by Tsukasa Cherkaoui

Who Is Samuel Barber?

Born: March 9, 1910, in West Chester, Massachusetts

Died: January 23, 1981, in New York, New York

A gifted American composer, Samuel Barber's music is known for its lyrical and tonal style. He showed a talent for composing music as early as the age of seven. His aunt and uncle, contralto Louise Homer and composer Sidney Homer, encouraged him to study music. Barber entered the Curtis Institute of Music when he was 14 to study piano, voice, and

composition. At Curtis, Barber met Gian Carlo Menotti, with whom he developed a lifelong personal and professional relationship.

Barber gained recognition as a composer after winning two Bearn Awards--a prestigious award given to American composers by Columbia University--for *Violin Sonata* in 1929 and *The School for Scandal* in 1933. In 1935, he won the American Prix de Rome, which granted him two years of study at the American Academy in Rome. He reached even wider audiences when Toscanini and the NBC Symphony Orchestra broadcast his *Essay for Orchestra* and *Adagio for Strings* in 1938. Afterwards, nearly all of his works were commissioned by prominent performers and ensembles.

In 1943, Barber and Menotti purchased a house (nicknamed “Capricorn”) in Mount Kisco, New York, and the house became a gathering place for their friends including gifted artists, poets, musicians, and thespians. Barber's most productive years were during this period, resulting in his *Second Symphony*, *Cello Concerto*, *Knoxville: Summer of 1915 for Soprano and Orchestra*, and *Medea*.

Barber continued to compose music until his death on January 23, 1981. His family announced his death with few words: “The family and friends record with the greatest sadness the passing of Samuel Barber, who gave them a unique joy and to all the world his music...”



The Capricorn in Mt. Kisco, New York

Interesting Facts About the Composition

- *Adagio for Strings* was originally the second movement of Baber's *String Quartet*, op. 11. The composer arranged it for strings, and it was first performed in New York on November 5, 1938, by Arturo Toscanini and the NBC Symphony Orchestra.
- Toscanini's performance of this work was significant because he was known to avoid contemporary composers, especially neglecting American composers until the early 1940s. Toscanini extended the invitation to perform Barber's work when Barber visited him in Italy in 1933.
- Toscanini made a few changes in *Adagio for Strings* without Baber's permission at the first performance. His markings appear in the holograph score, which is currently held in the Library of Congress.
- This work is often associated with the death of a prominent person. It was played for President Franklin D. Roosevelt, Albert Einstein, Princess Grace of Monaco, and President John F. Kennedy. Also, the *Adagio* was performed by Leonard Slatkin and BBC Orchestra in commemoration of the victims of 9/11 four days after the attack.



Anthony DiLorenzo

Notes from Art of Sound Music with permission

Who Is Anthony DiLorenzo?

Emmy Award-winning composer Anthony DiLorenzo grew up in Stoughton, Massachusetts. His music is performed throughout the world by symphony orchestras and chamber groups, including the San Francisco Symphony, New World Symphony, Louisiana Philharmonic, Utah Symphony, Tokyo Symphony, and the Boston Pops Orchestra. Burning River Brass, under the direction of Feza Zweifel, regularly performs DiLorenzo's works in their concerts. You can also hear his music weekly on ABC's airing of college football, ice skating, horse racing, and countless cues for ESPN, HBO, FOX, and numerous campaigns for NBC.

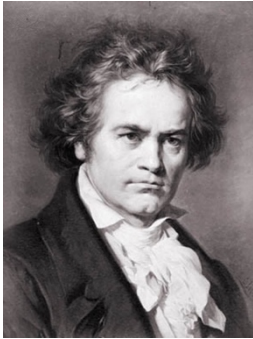
For the past 12 years, DiLorenzo has composed more than 80 film trailers including, *Toy Story*, *The League of Extraordinary Gentlemen*, *Red Dragon*, *The Lost World*, *Final Fantasy*, *Fools Gold*, *Bee Story* and *The Simpsons Movie*. Recently, DiLorenzo was commissioned by conductor Naoto Otomo and the Tokyo Symphony to compose a concerto grosso for brass quintet and orchestra. The quintet, titled *Chimera*, was performed by the world famous Center City Brass Quintet (CCBQ) and was received with rave reviews. DiLorenzo is a member of the Center City Brass Quintet, which is another avenue for his compositional talent. His original work, *Firedance*, which the CCBQ premiered and recorded on its *Street Song* album, has become a favorite among student and professional brass quintets the world over.

Composer's Notes on *Phoenix*

It has been a complete joy to compose *Phoenix*, my *Sonata for Horn and Piano*, which was commissioned by William VerMeulen of Rice University, and The International Horn Society. Over the years, I've had the honor and pleasure to write for some of the world's most talented brass players, and Bill represents the very highest level of brass playing, musicianship, and artistry. Musicians such as Bill inspire me--from their effortless ability to

transform even the most difficult passages into silk, to the visual story a performer and composer can paint together.

While composing *Phoenix* this past spring, I was repeatedly drawn towards melody with colorful and windy tonality, simultaneously impressionistic and romantic. This inspiration came quite naturally when I set out to write for horn, an instrument that's always played a pivotal role in my small and large ensemble compositions. With *Phoenix*, I've endeavored to exploit the horn's soaring quality I've long admired from Brahms' symphonies to the best of Hollywood cinema. The title is a natural fit as the Phoenix symbolizes immortality and the word represents a person of unparalleled excellence.



Ludwig van Beethoven

Notes by Tsukasa Cherkaoui

Who Is Ludwig van Beethoven?

Born: December 17, 1770, in Bonn, Germany

Died: March 26, 1827, in Vienna, Austria

A German composer, Beethoven was born into a music family, who were employed as the musicians at the court of the Electorate of Cologne. His musical talent was recognized and appreciated in the society of Bonn when he started studying with Christian Gottlob Neefe, who saw Beethoven as a child prodigy.

Neefe published a notice about Beethoven in a magazine in 1783, noting "[t]his youthful genius is deserving a help to enable him to travel. He surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun."

In April 1802, Beethoven arrived in Heiligenstadt, a village outside of Vienna. His favorite activity was to walk for hours across country. He was able to compose without distraction, finishing the *Second Symphony* and writing new piano works. In spite of suffering from a hearing impairment for years, the country-living improved his well-being. As he prepared to return to the city, he wrote a letter to his brothers, which is the single most important piece of writing to better understanding Beethoven. This document was his last will and testament, which is known as the *Heiligenstadt Testament*. In this letter, he expressed how his life was overwhelming and confessed to having a suicidal thought.

Regardless of his despair, Beethoven continued his life of musician. In 1803, he was appointed as composer-in-residence at the Theater an der Wien. He produced many popular works, such as the *Third*, *Fourth*, and *Sixth Symphonies*, the *Fourth Piano Concerto*, *Violin Concerto*, and three "Razumovsky" string quartets. He also began sketches on the *Fifth Symphony* around this time.

Beethoven is, without a doubt, one of the most admired composers of our day. His music has reached wider audiences over the years. Especially, his *Fifth Symphony* is frequently discussed and analyzed, its theme often appears in popular culture, and is now commonly used as ringtone.

Interesting Facts About the Symphony

- Beethoven began composing his *Fifth Symphony* in 1804 and completed it in the spring of 1808. The symphony was dedicated to Count Andreas von Rasumovsky and Prince Franz Joseph von Lobkowitz.

- The symphony was first performed on December 22, 1808, at the Theater an der Wien along with other Beethoven's works: the *Pastoral Symphony* (*Symphony No. 6*), the concert aria, "Ah, Perfido", two movements from *Mass in C major*, the *Fourth Piano Concerto*, *Fantasia* for solo piano, and "Choral Fantasy". The audience was not overwhelmingly impressed with the performance as the music was poorly rehearsed and the concert was lengthy coupled with freezing temperatures. Reichardt, who shared a box with Prince Lobkovitz, later wrote, "There we sat from 6:30 till 10:30 in the most bitter cold, and found by experience that one might have too much even of a good thing." During the performance of the "Choral Fantasy", the music halted because the soloist and orchestra could not come together. Beethoven got up from the piano, rushed into the orchestra, insulted the players, and demanded that they started the piece again.



Theater an der Wien

- The symphony is typically considered an innovative musical work in our time. However, the music was not well-received when it was first performed. Spohr, who greatly admired Beethoven's early music, wrote, "the Trio with the noisy running bass is to my taste much too rough. The concluding passage with its unmeaning noise, is the least satisfactory; nevertheless the return of the Scherzo...is so happy an idea...But, what a pity that this impression is so soon obliterated by the returning noise!"
- For the first time in a symphony, Beethoven used piccolo, three trombones and contrabassoon.

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Program Notes

Mostly Music: “Tchaikovsky and Friends”

Thursday, Jan. 31 – 7:30 p.m.

Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
\$20

Peter Il'yich Tchaikovsky was the first Russian composer whose music made a lasting impression internationally. During his creative years, however, he was often in conflict with Russian colleague composers including Rimsky-Korsakov, Borodin and Mussorgsky who had more nationalistic aesthetic goals.

Fine Arts Quartet Events

Saturday, Feb. 2

Sunday, Feb. 3

Count and Countess de Hoernle International Center | Amarnick-Goldstein

The Fine Arts Quartet, “one of the gold-plated names in chamber music” (*Washington Post*), ranks among the most distinguished ensembles in chamber music today, with an illustrious history of performing success and an extensive legacy of over 200 recorded works. Founded in Chicago in 1946, the Quartet is one of the elite few to have recorded and toured internationally for well over a half-century.

The Quartet's renowned violinists, Ralph Evans (prizewinner in the International Tchaikovsky Competition) and Efim Boico (former concertmaster of the Orchestre de Paris under Barenboim) have performed together for 35 years. They are joined with two eminent musicians: violist Gil Sharon (founder of the Amati Ensemble), and cellist Niklas Schmidt (co-founder of the Trio Fontenay).

Fine Arts Quartet Concert

Saturday, Feb. 2 – 7:30 p.m.

\$20

The Fine Arts Quartet is joined by Lynn Piano Professor Roberta Rust.

Fine Arts Quartet Master Class

Sunday, Feb. 3 – 10 a.m.

Location: Amarnick-Goldstein Concert Hall

Free

Kandinsky Trio

Sunday, Feb. 10 – 4 p.m.
Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
\$20
Lynn Distinguished Artist-in-Residence violist Ralph Fielding joins the National Award
Winning Kadinsky Trio with works by Mozart, Beethoven, Shostakovich and Czerny.

Philharmonia No. 5

Saturday, Feb. 23 – 7:30 p.m.
Sunday, Feb. 24 – 4 p.m.
Guillermo Figueroa, conductor
Master Chorale of South Florida
Brett Karlin, artistic director
Jon Manasse, clarinet
Rafael Davila, tenor

Keith C. and Elaine Johnson Wold Performing Arts Center

Sponsored by Arlyne Weinberg

COPLAND	Concerto for Clarinet, Strings and Harp	
	Featuring Jon Manasse, clarinet	
BERLIOZ	Te Deum	
Box	Orchestra	Mezzanine
\$50	\$40	\$35

Dean’s Showcase No. 3

Thursday, Feb. 28 – 7:30 p.m.
Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
\$10

Chosen by faculty recommendation, this eclectic program features student chamber
ensembles and soloists who have distinguished themselves throughout the semester.

Mostly Music: Schubert

Thursday, Mar. 14 – 7:30 p.m.
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein
Concert Hall
\$20

Schubert was the only Viennese master composer of his period who was native to that
city. He had inherited the 18th century Classical style but composed with a Romantic vein
of melody and expressive harmony of the 19th century. This program will feature some of
his masterworks.

Elaine's Annual Musical Treat

The Lynn community thanks Mrs. Elaine Johnson Wold, generous exclusive sponsor of *Paint Your Wagon*, the theatrical highlight of the Wold Performing Arts Center season.

Producer Jan McArt and Conservatory of Music Dean Jon Robertson invite you to a very special staged concert version of the beloved Lerner & Loewe musical ...

Paint Your Wagon

Keith C. and Elaine Johnson Wold Performing Arts Center

Saturday, March 23, at 2 p.m. and 7:30 p.m.

Sunday, March 24, at 4 p.m.

Book and lyrics by Alan Jay Lerner

Music by Frederick Loewe

Original dances created by Agnes DeMille

Jan McArt, producer and director

Terence Kirchgessner, conductor of the Lynn Philharmonia

Gordon Roberts, musical director

Rome Saladino, choreographer

Exclusive production sponsor: Elaine Johnson Wold

Fortunes rise and fall during the California gold rush in Lerner and Loewe's classic musical about love and ambition. It features such gorgeous standards such as "They Call the Wind Maria," "I Talk to the Trees" and "Wand'rin' Star."

A hardened, old California gold prospector, Ben Rumson, strikes it rich as his daughter, Jennifer, finds gold and the love of a local miner, Julio. The town grows more populous and prosperous as news of the strike spreads, but Jennifer heads east to attend school. When she returns, Jennifer finds the town abandoned as its citizens head off to another gold strike, leaving her to reunite with her father and create a new life with Julio.

\$5 discount for each ticket with the purchase of any 2018–2019 Live at Lynn or Conservatory of Music subscription.

Series tickets: **\$50 orchestra | \$45 mezzanine**

Individual tickets: **\$70 box | \$55 orchestra | \$50 mezzanine**

Paint Your Wagon is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

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